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discussion of and reprint from Byron's "Dying Gladiator." Then in a sentence we learn that Byron was wrong in his feeling that the gladiator was a Goth, that he really was a Gaul of modern France, therefore a neighbor of the Britons and of the same Keltic family. Then we learn something of the Aryans and of the early Britons. Of the six test questions on the chapter one is this: "In what respects was an old Roman circus different from a circus of today? What circus scene did Byron have in mind when he wrote about the Dying Gaul?" The sentence style is likewise murky, confusing. For instance, take this passage:

"WHAT ARE RUNES?—In reading Anglo-Saxon literature we occasionally come across runes. Runic writing is a modification of the Latin alphabet. Marks that are not understood are mysterious, and so these strange symbols were called runes, which is simply the Anglo-Saxon word *rūn*, meaning "mystery" or "secret." Runes were forbidden by the church because of their connection with heathen magic, and we now employ the Roman or Latin alphabet in ordinary penmanship and printing." Well, what are runes?

"HOW LYRICS BEGAN.—At one time people sang because they were unusually sad or happy. There were no big cities, so everyone knew everyone else in his clan or village. Long ago a lyric, or song of feeling, consisted of two or three words chanted over and over again. When there was a holiday, every person sang and danced at the same time. When dancing began to go out of fashion, the lyric became a song of emotion, sung to the accompaniment of the lyre or some other musical instrument. After a time people began to do as we do. We still sing lyrics like "Auld Lang Syne," but most poems are not now written for singers."

"An allegory is a story that has two meanings, but it does not make animals talk as they do in fables."

How to Appreciate the Drama. By THOMAS LITTLEFIELD MARBLE. New York: Hinds, Noble & Eldridge, 1914.

The vitality of an art in any period can be gauged by the amount of discussion given to it over the dinner table, on the street cars, in the newspapers and magazines, and in the book publications. Judged by this standard drama today has a health, and therefore an influence, which it has never before enjoyed in English-speaking countries. This is a development peculiarly fortunate in America where civilization is emerging from those stages of necessarily whole-hearted devotion to material achievement, and where, if progress is to continue, an enlargement must come in aesthetic and spiritual vision such as the arts generate. Life has been made comfortable for us; now it must become rich and significant, if it is not to become flabby. However, whenever discussion is rife, only a portion is worthy of preservation. Most of the resultant criticism is mediocre or worse. The worse is usually kept from the press by the artistic or money standards of the publisher. Not so with the mediocre; some publisher can be found willing to speculate with it. Fortu-

nately dramaturgy has heretofore been handled largely by acknowledged specialists, such as George Baker, Clayton Hamilton, Richard Burton, Brander Matthews, William Archer, and many others. It was not to be expected that so beneficent a tyranny would continue. And it couldn't—as Mr. Marble's new book goes to prove.

There is nothing in Mr. Marble's book to hurt anyone—beyond its lack of stimuli; there is even some material of worth; but by and large it is immature and mediocre. The author seems not to be aware of the basic elements of drama or of the tendencies and progress in this form during the last few years. There are faults somewhat inexcusable in the light of the many excellent books on drama already in print. An example of what is meant will be seen in the treatment of the Greek unities. From the proportion of space given the material, one might think that the value of a play can be determined by the strictness of its adherence to the unities. Yet we now know that the Greek method was due to the inflexibility of the stage, not to a recognized principle of the art. Some material is more effective when treated without change of scene or lapse of days than is the other. Maugham and Kennedy usually find they can work with power under the Greek restrictions, Barker and Shaw and hosts of others that they cannot; yet we do not consider Shaw less an artist than Kennedy. The only deductions one can draw are that the modern age requires a simple, natural unity of total effect. Unity of action is therefore a necessity—but often only as a thread in which are caught up the essential unities of great art—unities that Mr. Marble fails to discuss—unity of theme, unity of atmosphere, and unity of character.

Analysis of individual plays forms two-thirds of the volume; to aid this line of study several plays are printed in significant parts or in entirety—a strange group to be sure, containing a dramatization of *The Cricket on the Hearth*, the trial scene from the *Merchant of Venice*, the screen scene from the *School for Scandal*, and a complete play of the author, called *Molly*. Yet the author's great fault is just his inability to analyze; he lacks, too, the reverse quality, a sense for organization. For instance, in a long outline analysis of *The Doll's House*, a play typical of the great modern school devoted to the revelation of ideas, of theme, or thesis, the theme gets this remarkable treatment: "The problem of woman's development is always a popular theme." The function of the Christmas tree has more attention; yet the structure of *The Doll's House* is dictated by the theme. One rather doubts if the author is even cognizant of theme individuality. In a suggested "program of study" comes the paragraph: "Does the theme appeal to popular taste? Name instances in which the audience is aware of a situation which is represented as unknown to certain of the characters."

Aside from the analysis of plays the book contains a chapter of perhaps fifteen hundred words tracing inadequately the development of drama forms through the Greek to the modern English development, a chapter on structural principles devoted largely to the above-mentioned unities and to plot,

a chapter on "Naturalness and Heightened Effects," and another on "Economy and Retention of Interest." None of these has peculiar value. It is pleasant, however, occasionally to run upon sentences that suggest the author's intimacy with the stage. His brief remarks about the value of music, of noise and commotion—matters never well treated—make one feel that he has made the mistake of choosing his neighbor's field in which to do his plowing. His own ground has a virgin richness ready for tilling. We have not yet, for instance, a worthy discussion of acting.

BALLOU

Elements of General Science. By OTIS W. CALDWELL, Head of the Department of Natural Science, and WILLIAM LEWIS EIKENBERRY, Instructor in the University High School, School of Education, University of Chicago. Boston: Ginn & Co., 1914. Pp. xix+308, illustrated, \$1.00.

The foregoing book, which is an outgrowth of the experience during a period of six years with boys and girls in the first year of the high school, is a real contribution of the problem of general science teaching, at the present time—justly so—strongly advocated. The book is thoroughly teachable. For the young and inexperienced science teacher it is a guide which can be followed safely. For the experienced and resourceful teacher it is a suggestive outline open to modifications dictated by local conditions. The subject-matter is well selected, and the aim of the authors to unify such heterogeneous material as is offered by the various sciences and to establish coherence and progression in the various parts is successfully carried out. The final and culminating chapter enables the young student to understand his place in nature and shows him how self-education leads to the improvement of the race.

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School Costs and School Accounting. By J. HOWARD HUTCHINSON. Teachers College, Columbia University, Contributions to Education, No. 62. New York: Teachers College, 1914.

The study is divided into three parts. Part I, after indicating briefly the purposes of school accounting in general, presents an investigation into the methods employed by twenty city-school systems in Massachusetts, Connecticut, New York, and New Jersey. The investigation shows that in no city are the accounts handled in a way that will permit the determination of unit costs for the different kinds of services. This indicates that educational accounting, even in some of the most progressive eastern cities, is yet in a rather rudimentary state of development. The author points out the various defects in the accounting systems which prevent the use of the figures there given